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H&H Contents

Mozart, Haydn and Hogwood

Proclamation from City of Boston 3

Board of Governors/Board of Overseers.....5

Program.....7

Program Notes 8

Artist Profiles.....11

H&H Orchestra Roster.....12

Text and Translation.....13

Christopher Hogwood Tribute 14

Cristopher Hogwood Timeline.....16

H&H History.....17

H&H Administration.....17

Vision Campaign 19

Annual Fund.....19

Corporations and Foundations.....27

The George Geyer Fund 27

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Christopher Hogwood conducting the H&H/ Mark Morris production of Gluck's Orfeo ed Euridice
Originally published in The New Yorker *on May 20, 1996*

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Boston

PROCLAMATION

Whereas: *This week the Handel & Haydn Society, at the conclusion of their 186th consecutive season, will celebrate the final concert of Christopher Hogwood as Artistic Director, a position he has held with distinction and flair for fifteen years; and*

Whereas: *Christopher Hogwood has enthusiastically led the Handel & Haydn Society with his visionary approach to Historically Informed Performance, his commitment to artistic innovation, and his unending desire towards breaking down barriers between audiences and artists; and*

Whereas: *On behalf of all the people of Boston, I am pleased to offer our best wishes to Maestro Hogwood on his fifteen years of dedicated service to the Handel & Haydn Society and express our appreciation for the rich legacy he has given the Boston Arts Community; NOW*

Therefore, *I, Thomas M. Menino, Mayor of the City of Boston, do hereby proclaim Thursday, April 19, 2001 to be*

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Thomas M. Menino
Mayor

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2000-2001 SEASON

Friday, April 20 at 8:00 p.m.
Sunday, April 22 at 3:00 p.m.
Symphony Hall

Handel & Haydn Society Period Orchestra
Christopher Hogwood, *conductor*

Robert Levin, *fortepiano*
Dominique Labelle, *soprano*

Overture to *La Clemenza di Tito*, K.621 (1791) — Wolfgang Amadé Mozart [1756-1791]

Piano Concerto No. 21 in C Major, K.467 (1785) — Mozart
Allegro maestoso
Andante
Allegro vivace assai

Robert Levin, *fortepiano*
Cadenzas improvised by Mr. Levin.

— Intermission —

"Ch'io mi scordi di te?", K.505 (1786) — Mozart

Dominique Labelle, *soprano*
Robert Levin, *fortepiano*

Symphony No. 104 in D Major, "London" (1795) — Franz Joseph Haydn [1732-1809]
Adagio – Allegro
Andante
Menuet: Allegro
Finale: Spiritoso

The fortepiano in this performance was made by R. J. Regier, Freeport, Maine.

The program runs for approximately two hours.

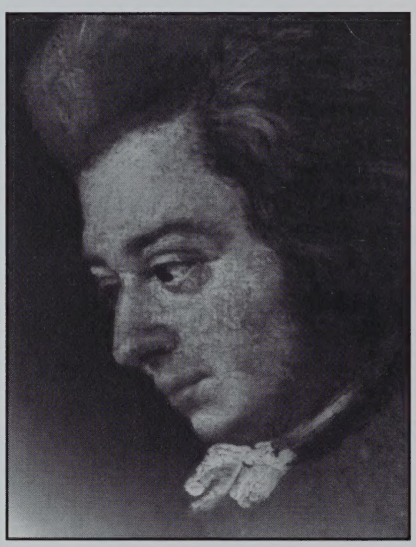
The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The April 22 performance will air live on National Public Radio's "SymphonyCast."

Mozart & Haydn

Finales and Celebrations

We often think of Mozart as ending his life in the worst of conditions, battling penury and illness. While it's true that some of the years towards the end of his abruptly-shortened life were painfully tight, the most tragic irony of Mozart's last year was that it was one of his most fruitful, both compositionally and professionally. One of his greatest works from that year is still surprisingly little-known, the *opera seria* written for Leopold I's coronation: *La Clemenza di Tito* (K.621). The commission for this work came from a Prague impresario named Domenico Guardasoni, who met with Mozart in July of 1791 to discuss an opera for the upcoming imperial festivities at the beginning of September.



Wolfgang Amadé Mozart

Guardasoni had made an arrangement with the Estates-General of Bohemia to produce the opera as their tribute to the new Emperor, and upon his arrival in Vienna Mozart and his librettist set quickly to work. Mozart himself did not know what the cast would look like until Guardasoni returned from recruiting in Italy in mid-August. Only then did he learn that (among other things) the role of Sesto, which he had sketched as a tenor, would go to a castrato. It seems entirely possible that the famous story of Mozart composing this opera in only 18 days is not far from the truth.

The opera, alas, was not a success on its initial hearing in Prague. The coronation was jampacked with events, and by some accounts the court was predisposed to dislike Mozart's work; the Empress is said to have remarked that the whole thing was "una porcheria tedesca," a German mess. But despite the discouraging official reception of the opera during the court festivities, the work grew in popularity once the audience changed to Mozart's appreciative Praguers. By its last performance, Mozart wrote his wife that the work was receiving "tremendous applause... cries of 'bravo' were shouted."

Mozart composed the overture to *Clemenza* a matter of days before its first performance, and more than any other Mozart overture it contains references to many distinctive moments in the drama. (He was writing so fast that he simply inserted a "DC 26" to mark the reprise of the first 26 bars of the overture, before adding a final twelve bars of festivity to complete the movement.) The Mozart scholar Daniel Heartz points out how the hammerstrokes of C major that frame the overture are "as simple and majestic as the fine neoclassic building in which it first sounded." In a particularly striking gesture, Mozart gives the second theme to the winds, with the strings providing the accompaniment; the Bohemian *harmonie* or wind-band was justly famous throughout Europe.

While *Clemenza* remains one of Mozart's least-familiar masterworks, the great C major *Piano Concerto No. 21* (K467) has in modern times become possibly the most famous of his many brilliant concerti. This work was composed during Mozart's most successful period in Vienna, when he was in great demand as a performer and teacher. A handbill announced its premiere:

"On Thursday, March 10th, 1785, Kapellmeister Mozart will have the honor of giving a Grand Musical Concert for his benefit ... at which not only a newly-composed Forte piano Concerto will be played by him, but also an especially large pedal-piano will be used by him in improvising."

Mozart performed the concerto at the Burgtheater the next day, a benefit that brought him 559 gulden. His father Leopold remarked on the overwhelming schedule Mozart was keeping at the time:

"We never go to bed before 1 o'clock in the morning, never rise before 9 a.m., and go to table at 2 or 2.30 p.m. Disgusting weather! Concerts every day, always teaching, music, copying, etc. Where can I escape to? - If only the academies were finished already: I am quite unable to describe all the bustle and

disturbance: your brother's grand fortepiano has been taken to the theatre or to some other house at least 12 times since I've been here."

The following year, things had considerably quieted on the Viennese concert scene. The economy was in dire straits from the continual war with the Turks, and Mozart found that many of the patrons he had formerly relied on were not sponsoring concerts the way they used to. Other musicians saw the writing on the wall. Mozart's good friend and colleague, the soprano Nancy Storace (she had been the original Susanna of *Figaro*) decided the time had come to return to England, and organized a benefit concert for herself as a musical farewell to Vienna.

The most tragic irony of Mozart's last year was that it was one of his most fruitful

Mozart's *Scena con Rondò* with piano solo "Ch'io mi scordi di te" was composed on December 27, 1786, "for Mad:selle storace and me," as Mozart writes in his catalogue. The benefit, which took place on February 23 of the following year, was an enormous success, and brought the singer some three thousand florins. Storace was leaving town in the company of her brother, along with Michael Kelly (the first Bartolo) and Mozart's pupil Thomas Attwood. They had all become close friends of Mozart, and together they hatched a plan to have Mozart join them and seek his fortune in London. Mozart's move to England came so close to happening that a Prague newspaper announced "the famous Compositeur Hr. Mozart intends to travel to London next spring, where he has the most flattering offers."

Meanwhile, Haydn had discovered that the English did indeed appreciate that which the Viennese spurned. The older man made the difficult journey across Europe several times, his last one in 1795 during a period of tremendous upheaval all over the Continent. Haydn's English series had been always known as the Salomon Concerts, after the great impresario that first brought Haydn to London. But by 1795, Salomon felt he could no longer find singers willing to cross the Channel in the unstable political climate. A new series of Opera Concerts was organized, with a remarkable orchestra of some sixty players led by the brilliant violinist Giovan Battista Viotti, who had fled from France to England in 1793.

The symphonies that Haydn wrote for this last series of London concerts are among his finest, written at the height of his powers for an audience that not only loved his music, but listened to it raptly. The great music historian Charles Burney thought these new symphonies were "such as were never heard before, of any mortal's production; of what Apollo and the Muses compose or perform we can only judge by such productions as these." Haydn closed his London season that year with what he listed as "the 12th I have composed in England," what we know better today as the "London" or "Salomon," and what was in fact to be his last symphony.

This final concert of Haydn's English period was especially momentous, and as the Morning Chronicle reported a few days later, Haydn "rewarded the good intentions of his friends by writing a new Overture for the occasion, which for fullness, richness, and majesty, in all its parts, is thought by some of the best judges to surpass all his other compositions." This was the Symphony No. 104 in D major, and it was presented on "Dr. Haydn's Night" in the New Room of the King's Theatre on May 4, 1795. The great Haydn scholar Robbins-Landon judged this to be "perhaps the greatest concert of Haydn's life," involving not only this tremendous new symphony but the participation of some of the very best performers in Europe. Haydn must have been gratified not only by the popular acclaim but by the receipts of the benefit: he made 4,000 gulden in one night, more than he made in his first two tours of England put together.

H&H and Haydn

One performer in Haydn's orchestra, strangely enough, turned out to have a direct connection with the Handel and Haydn Society itself. J.C. Gottlieb Graupner played first oboe in the orchestra that Salomon arranged for Haydn's London performances, and seems to have continued on in that role until he moved to Charleston just after Haydn's final departure from the London scene in 1795. Two years later, Graupner and his wife, the English singer Catherine Comerford Hillier, settled in Boston. Here he contributed enormously to the musical life of the growing city. Along with being one of the founders of H&H (then an amateur association) and the semi-professional Philharmonia Society, Graupner also established a music conservatory, opened a music store, began a music publishing business, and even began a series of Summer Promenade concerts at the luxurious Exchange Coffee House.

Haydn often chose to begin his London symphonies with an introductory *Adagio,* and that of No. 104 is one of his longest and most gripping. It is a three-part form in miniature, that modulates from minor to major and back again with a terrifically forceful return. The *Allegro* that follows releases much of this gloomy energy. The development section of this movement concerns itself almost entirely with one tiny motif drawn from the main subject, orchestrated with great verve. Haydn himself explained best how he worked out such things: "once I had seized upon an idea, my whole endeavour was to develop and sustain it in keeping with the rules of art. In this way I tried to keep going, and this is where so many of our new composers fall down. They string out one little piece after another, they break off when they have hardly begun, and nothing remains in the heart when one has listened to it."

The symphony's second movement is an *andante* that begins with a theme of great simplicity and stateliness. Its gentle mood is periodically shattered by dramatic outbursts – but then we return to the tune, as if nothing had happened. The *menuet* that follows features a particularly risky joke, as its cadential trill gets exaggerated as far as possible. Its trio, in the remote key of the flatted submediant (B flat) modulates at its end back to D major for the da capo. The symphony ends with a folk-like *finale*, whose tune is suspiciously close to a Croatian melody known as "Oj Jelena" that Haydn may have heard in the villages around Esterháza. The development of this movement ingeniously combines two of these folk subjects in double counterpoint, in a brilliant conclusion to the symphony and to the form as a whole.

© Robert Mealy

Scholar and performer Robert Mealy has recorded and toured with many period instrument ensembles, including Sequentia, the King's Noyse, Les Arts Florissants, the Boston Camerata, and the Handel & Haydn Society.

Reflections on the Program

Last year, H&H Director of Marketing, Gregg Sorensen spoke with Christopher Hogwood about his last program as H&H Artistic Director. Here are some excerpts from that conversation.

GS: The final concert of the season includes music by Mozart and Haydn. What can the H&H audience expect when they hear Haydn's Symphony No. 104?

CH: Haydn's first 60 symphonies were written for small forces, three or four first violins, three second violins and two violas. The symphonies that he wrote for Paris were, of course, written for the Paris Orchestra, which was large. The symphonies that he wrote for London [93 – 104] were written for Salomon's Orchestra, which was larger still. The H&H Orchestra's forces will include 10 first violins, eight second violins, five violas and five cellos. This is a full orchestra, so they'll be hearing a big, Classical orchestra sound.

GS: Robert Levin, with whom you've worked many times, also appears in this concert. What's unique about how Robert extemporizes?

CH: I think it's pretty remarkable that he does extemporize. His extemporizations are totally within the spirit and style and grammar of Mozart and are always different. The "how" is something that's beyond me. I don't know how he does it, and I don't think he quite knows himself how he does it, that he can manage that sort of synthesis. But he can also do the same for Beethoven and for other composers so he has a very clear mental control over stylistic quirks of composers as well as a phenomenal memory.

GS: On your last program is Mozart's 21st concerto, the concert aria "Ch'io mi scordi?" with soprano Dominique Labelle, and the overture to *La Clemenza di Tito.* Why were those works selected along with the Haydn Symphony?

CH: We selected the symphony because it's Haydn's last, and I actually included it in the first concert I did with H&H, so it seemed appropriate to use it again. And it's called "London," so that seems quite nice for me. Piano Concerto No. 21 we're doing because we haven't done it with Bob and this audience before. "Ch'io mi scordi" is the only aria that Mozart wrote with a piano obbligato and it was nice to involve Dominique. *La Clemenza di Tito* is the last opera that Mozart wrote, so again it balances Symphony No. 104 as the last symphony, and it's a very impressive overture that makes a fine start to a concert. I still think it's an opera that deserves more outings than it gets and it's a fine, festive, C Major opening to a program.

H&H Artist Profiles

Christopher Hogwood, *Conductor*

With this program Christopher Hogwood reaches the end of his 15-year tenure as Artistic Director of H&H. Since 1986 the Society has expanded under his influence in many directions, having developed a period-instrument orchestra, recorded several CDs for Decca/London, toured both nationally and internationally (including the Edinburgh Festival in 1996), and presented programs ranging from early baroque to Schumann, Mendelssohn and Brahms in all sizes from chamber music to full opera and oratorio (*Clemenza, Giulio Cesare, Orfeo* and *Elijah*). His visits to Boston, however, will hardly diminish in the future, since, in addition to his activities as Conductor Laureate of H&H (with Handel's *Ariodante* planned for the next season), he is also a regular visitor to Harvard, a member of the Committee to Visit the Memorial Church and Chairman of the new CPE Bach Complete Works edition, also based in Harvard. On the other side of the Atlantic he continues his usual practical concert and opera activities mixed with musicology and research. In his association with leading chamber orchestras (The Academy of Ancient Music, Beethoven Academie, Kammerorchester Basel, etc.) he promotes innovative programming that mixes the classics with contemporary music, while larger symphonic projects are under way in Paris, with the Orchestre Philharmonique de Radio France, in Barcelona and Granada, and with the Danish National Radio Symphony Orchestra in Denmark with whom he will soon complete his recorded cycle of the symphonies and overtures of Niels Gade for Chandos. In opera, this year marks his debut with the Royal Opera, Covent Garden conducting Haydn's *Orfeo*, (in which Cecilia Bartoli also makes her debut in the house), and 2002 promises *Der Freischütz* in Sydney and *Ariodante* with Houston Grand Opera. The connection between the worlds of musicology and performance is important to Mr. Hogwood; with as many as possible of his editorial projects he covers the ground from initial research through to performance or recording. In Vivaldi scholarship, for example, his new Bärenreiter edition of *Le quatro stagioni* (Manchester version) will be recorded this year for Harmonia Mundi USA, and his new edition of the twelve *L'Estro Armonico* concertos for Eulenberg will be toured throughout Europe by The AAM this summer. Ever since he lived in Prague as a graduate student, Christopher Hogwood has championed the music of Bohuslav Martinu and this year he will commence a series of recordings with the Czech Philharmonic of the complete works for violin and orchestra; his new edition of *La Revue de Cuisine* will also be premiered in Paris. As an ardent player and collector of early keyboard instruments, two current editing projects are nearing completion: music from The Fitzwilliam Virginal Book and the complete keyboard music of Henry Purcell. A series of recordings of rarities for clavichord by Bach, Handel, Mozart and Haydn will also commence this summer. Whatever free moments are left at home Christopher Hogwood uses to promote the institution of a new Cambridge Institute for Music and Performance Studies, to offer a chance for graduate study of the combination of practical and theoretical disciplines which he has found so musically fruitful.

Mr. Hogwood can be reached at his email address: chogwood@compuserve.com

Robert Levin, *piano*

Pianist Robert Levin has been heard throughout the United States, Europe, Australia, and in Asia. He has been piano soloist with conductors including Bernard Haitink, Sir Neville Marriner, and Sir Simon Rattle. On fortepiano, he has appeared with Christopher Hogwood, Nicholas McGegan, Sir Roger Norrington, and Sir John Eliot Gardiner. Robert Levin is renowned for his restoration of the Classical period practice of improvised embellishments and cadenzas; his Mozart and Beethoven performances have been hailed for their active mastery of the Classical musical language. In addition to his performing activities, Robert Levin is a recognized theorist and Mozart scholar, and is the author of a number of articles and essays on Mozart. His completions of Mozart fragments have been published by Bärenreiter, Breitkopf & Härtel, Hänssler, and Peters, and have been recorded and performed throughout the world. He is currently preparing a new edition of the Mozart Piano Concertos with Cliff Eisen, to be published by Breitkopf & Härtel. Mr. Levin has recorded extensively for such labels as DG Archiv, CRI, Deutsche Grammophon, Nonesuch, Philips, and Sony Classical. He is presently Dwight P. Robinson, Jr. Professor of the Humanities at Harvard University.

Dominique Labelle, *soprano*

Dominique Labelle is known for the luminous beauty of her voice, her committed stage presence and impeccable musicianship in opera, concert, and recital performances. She has appeared with many of the finest symphony orchestras and with such noted conductors as Charles Dutoit, Christopher Hogwood, Raymond Leppard, Kurt Masur, Nicholas McGegan, Seiji Ozawa and Robert Shaw. Her operatic appearances have included leading roles with such companies as Boston Lyric Opera, Canadian Opera Company, Glimmerglass Opera, Minnesota Opera, and Vancouver Opera. Ms. Labelle's numberous concert appearances have included performances of Beethoven's *Missa Solemnis* and Symphony No. 9, the Fauré *Requiem*, Haydn's Mass in B-flat "Harmonniemesse" and his oratorios *The Seasons* and *The Creation*, Mozart's *Requiem*, Bach's *Magnificat*, and Mendelssohn's *Elijah*. Her operatic engagements have brought her to the public in the title role of *Lucia di Lammermoor*, as Violetta in *La Traviata*, as Micaela in *Carmen*, as Donna Anna in *Don Giovanni*, and Mimi in *La Bohème*. A native of Montreal, Canada, Ms. Labelle attended Boston University on a Dean's Scholarship and in the summer of 1988 was a Vocal Fellow at the Tanglewood Music Center. Audiences will remember Ms. Labelle from her most recent appearances with H&H last season in a program of Bach's arrangement of Pergolesi's *Stabat Mater* and Haydn's *Lord Nelson Mass*.

H&H ORCHESTRA

VIOLIN I
Daniel Stepner, *concertmaster*
Joan & Remsen Kinne Chair
Julie Leven
Krista Buckland Reisner
Clayton Hoener
Judith Eissenberg
Dianne Pettipaw
Danielle Maddon
Jane Starkman
Sue Rabut Cartwright
Anne-Marie Chubet

VIOLIN II
Linda Quan*
Dr. Lee Bradley III Chair
Lena Wong
Barbara Englesberg
Julia McKenzie
Judith Gerratt
Cynthia Roberts
Lisa Brooke
Elizabeth Abbate

VIOLA
David Miller*
Chair funded in memory of Estah & Robert Yens
Anne Black
Laura Jeppesen
Barbara Wright
Scott Woolweaver

CELLO
Myron Lutzke*
Candace & William Achtmeyer Chair
Karen Kaderavek
Reinmar Seidler
Sarah Freiberg
Alice Robbins

BASS
Michael Willens*
Amelia Peabody Chair
Anne Trout
Jay Elfenbein

FLUTE
Christopher Krueger*
Wendy Rolfe

OBOE
Stephen Hammer*
Chair funded in part by Dr. Michael Fisher Sandler
Kathleen Duguet

CLARINET
Colin Lawson*
Richard Shaughnessy

BASSOON
Andrew Schwartz*
Marilyn Boenau

HORN
Richard Menaul*
Grace & John Neises Chair
Lowell Greer

TRUMPET
Bruce Hall*
Jesse Levine

TIMPANI
John Grimes

* *principal*

Mozart: "Ch'io mi scordi di te?"... "Non temer, amato bene," K.505
Original Text by Giambattista Varesco

Ch'io mi scordi di te?
Che a lui mi doni puoi consigliarmi?
E poi voler che in vita...Ah no.
Sarebbe il viver mio
di morte assai peggior.
Venga la morte,
intrepida l'attendo.
Ma, ch'io possa struggermi ad altra face,
ad altr'orgetto donar gl'affeti miei,
come tantarlo?
Ah! di dolor morrei.

To put you from my mind
and give myself to him, is that your advice?
And then you expect me to live...Ah, no,
Such an existence
would be worse than death.
If death comes,
I shall face it with courage.
But to be kindled by another flame,
to give my heart to any other man,
how could I do that?
Ah! I should die of grief.

Non temer, amato bene,
per te sempre, sempre il cor sarà.
Più non reggo a tante pene,
l'alma mia mancando va.
Tu sospiri? O duol funesto!
Pensa almen, che istante è questo!
Non mi posso, oh Dio! spiegar.
Stelle barbare, stelle spietate!
perchè mai tanto rigor?
Alma belle, che vedete
le mie pene in tal momento,
dite voi s'egual tormento
può soffrir un fido cor?

Do not fear, beloved,
my heart will always be yours.
I can bear such pain no longer,
my soul grows sick and faint.
You sigh? Oh, what anguish!
Think how significant this moment is!
I cannot, dear God, express it.
Cruel, pitiless stars!
Why are you so harsh?
Tender souls, who perceive
my present suffering,
tell me if such torment
can be borne by a faithful heart.

Honoring Christopher Hogwood

The end of the 2001 season marks an important transition for the Handel & Haydn Society, when Christopher Hogwood steps down as Artistic Director, a position he has held with distinction and flair for fifteen years. It is difficult to understate the tremendous impact Mr. Hogwood has had on H&H, on the world of music, and on the practice of Historically Informed Performance (HIP) during his tenure. The Society has chosen to honor this remarkable artist, scholar, teacher, and friend by establishing a fund that will endow the Christopher Hogwood HIP Fellowship at H&H.

An H&H Renaissance

The Handel & Haydn Society experienced a true renaissance under the direction of Mr. Hogwood. Prior to his association with H&H, the Society was a local organization, with audiences based primarily in Boston. Hogwood's vision for H&H exceeded these geographical limitations. "For many years," he wrote, "the activities of H&H caused few ripples beyond the boundaries of Boston; however excellent the endeavor, the repercussions, rather like the effects of certain anesthetics, could only be described as 'local'. But the arts do not work in selective areas, they do not need to reach 'only a restricted part of the organism'. In my book, the musical organism is world-sized, and we are now at the beginning of a period for H&H when it will create more than local ripples."

During Hogwood's tenure the Society traveled as far as Los Angeles and Atlanta, completed a series of recordings for Decca Records, and made its international debut at the prestigious Edinburgh International Arts Festival. At Hogwood's invitation, artists of international renown have appeared on the H&H stage, and audiences have experienced a dazzling variety of interdisciplinary programming that includes theatre, dance, opera and jazz.

Hogwood's visionary approach to Historically Informed Performance, combined with his commitment to breaking down barriers between artists and audiences, generated excitement within the H&H Orchestra and Chorus and among H&H audiences as well. His charm, wit, and intelligence made him a charismatic feature of H&H concerts – he was the first conductor to turn around and talk to the audience during performances. His enthusiasm was infectious – it was not uncommon at H&H performances for audiences to erupt into spontaneous applause between movements, a practice encouraged by Mr. Hogwood.

The Christopher Hogwood HIP Fellowship

As is characteristic of all of his artistic endeavors, Mr. Hogwood's unbridled curiosity and meticulous scholarship combined to produce programming and performances at H&H of unparalleled innovation and excellence. Of particular significance was the decision to make Historically Informed Performance practice a Hallmark of H&H. "My personal preference," Hogwood has written, "is to take advantage when one can of historical information, and try and achieve a congruence between 'then' and 'now', but never losing sight of the fact that we are simply utilizing archaeology and adding its facts to the rest of our 20th century resources. Therefore, if one is lucky and has the players available, then we should grasp at the chance to restore to Bach, Handel, Mozart, and Haydn some of their original style and sound, if for no other reason than to give us a reference point against which to measure later changes. There is no moral obligation to prefer the old way to the new, but one should be able to tell which is which."

The HIP Fellow will continue the tradition of scholarship introduced by Mr. Hogwood, and will form a bridge between H&H's new Music Director, Grant Llewellyn and the world of Historically Informed Performance. The HIP Fellow will be the Society's representative in the HIP community. The HIP Fellow will lecture before H&H audiences; host chat rooms on the H&H web site; research and write program notes and be available to Mr. Llewellyn for advice on performance practice. The Christopher Hogwood HIP Fellowship will be awarded annually, to a scholar selected by a panel to include Mr. Hogwood, Mr. Llewellyn, and others.

How You Can Help

A fund of $150,000 is needed to endow the HIP Fellowship for a period of ten years. We invite you to participate in the creation of this tribute to Christopher Hogwood by making a gift to the Fellowship.

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Christopher Hogwood: A Timeline of Innovations

Following are just some of the highlights and accomplishments of Christopher Hogwood's distinguished 15 year tenure as Handel & Haydn Society Artistic Director:

June 30, 1986: Appointed Artistic Director, initiating "historically informed performances" with instruments appropriate to the time period of the piece.

October, 1986: Conducted his debut concert as H&H Artistic Director at Symphony Hall. The program featured Haydn's Lord Nelson Mass and Symphony No. 104 in D Major.

January, 1988: Began tradition of showcasing Baroque and Jazz in the same performance with a program including jazz pianist Keith Jarrett. Other guest artists featured in these concerts include Dave Brubeck and the Modern Jazz Quartet.

1989: Released Handel's Concerti Grossi, Op. 3, the Society's first CD with Mr. Hogwood conducting. H&H released 3 more CDs with Mr. Hogwood conducting.

December 1992: Embarked on a tour of Connecticut, New York, and New Jersey with performances of *Messiah, A Sacred Oratorio* (Dublin version). H&H toured again in 1995 and 1996.

April 1994: Brought the Handel & Haydn Society Period Orchestra and Robert Levin to Milwaukee for the Historical Keyboard Society's Beethoven Extravaganza Festival to offer an ambitious and unprecedented re-creation of the historical four-plus-hour 1808 concert where Beethoven premiered his Fifth and Sixth Symphonies, the Choral Fantasy, the aria "Ah, perfido!" and sections of the Mass in C as well as giving one of the first performances of his Piano Concerto No. 4

October 1994: Explored the life, times, and music of Mozart with lectures, demonstrations, culinary events, and performances in "The Mozart Weekend." Subsequent weekend-long festivals focused on Handel (1999) and Vivaldi (2000).

March, 1995: Joined forces with the New York Baroque Dance Company in presenting a semi-staged performance of Purcell's opera *Indian Queen.*

April 1996: Collaborated with the Mark Morris Dance Group for a fully-staged production of Gluck's *Orfeo.* The production toured throughout the United States and travelled to the Edinburgh International Festival, gaining international attention.

March, 1998: Presented a semi-staged production of Handel's *Julius Caesar* with Sylvia McNair in the role of Cleopatra.

October, 2000: Invited Metropolitan Opera star James Morris and two Boston choruses, Boston Cecilia and Coro Allegro, to join H&H in performances of Mendelssohn's *Elijah* at Symphony Hall for its Centennial Celebration. H&H gave the work's American premiere in 1848, and has since presented it over 80 times, including a performance in 1900 when Symphony Hall first opened.

March, 2001: Offered the first performance of C.P.E. Bach's *Hymn of Thanks and Friendship* in over 200 years. The work, presumed lost in World War II, was discovered in 1999 by Harvard professor Christoph Wolff at the Ukranian National Archives in Kiev.

H&H History

The Handel & Haydn Society is considered one of America's premier chorus and period instrument ensembles. Under the artistic direction of internationally renowned conductor Christopher Hogwood since 1986, H&H is a leader in historically informed performance. Each H&H concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of numerous important works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's Mass in B Minor (1887) and *St. Matthew Passion* (1889). Continuing H&H's tradition of artistic innovation, the 1995-1996 season featured a fully staged opera production of Gluck's *Orfeo ed Euridice* with the Mark Morris Dance Group. In recent seasons H&H has offered semi-staged productions of two operas by Handel: *Julius Caesar* with Sylvia McNair as Cleopatra and *Semele* with Meredith Hall in the title role. Earlier this season, H&H gave the modern-day premiere of C.P.E. Bach's *Dank-Hymne der Freundschaft,* an historic musical event and a symbol of international cooperation. In addition to performances at Boston's Symphony Hall, H&H also features concerts at New England Conservatory's Jordan Hall and Sanders Theatre at Harvard University. H&H's innovative educational outreach program brings the joy of classical music to more than 10,000 students each year in 50 public schools throughout Massachusetts.

H&H

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Okay, we admit it.
Handel wouldn't have had a home page.

Not everything can be historically informed.

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H&H Vision Campaign

In fiscal year 2000, the Handel & Haydn Society launched a five-year $4.0 million Vision Campaign; the Society is also in the midst of a $2.5 million Capital Campaign for permanent endowment and working capital reserve. Designated funds will enable the Society to enhance the quality of all performances and to reach new audiences. We are grateful to the following donors whose generous commitments will guide H&H into the 21st century.

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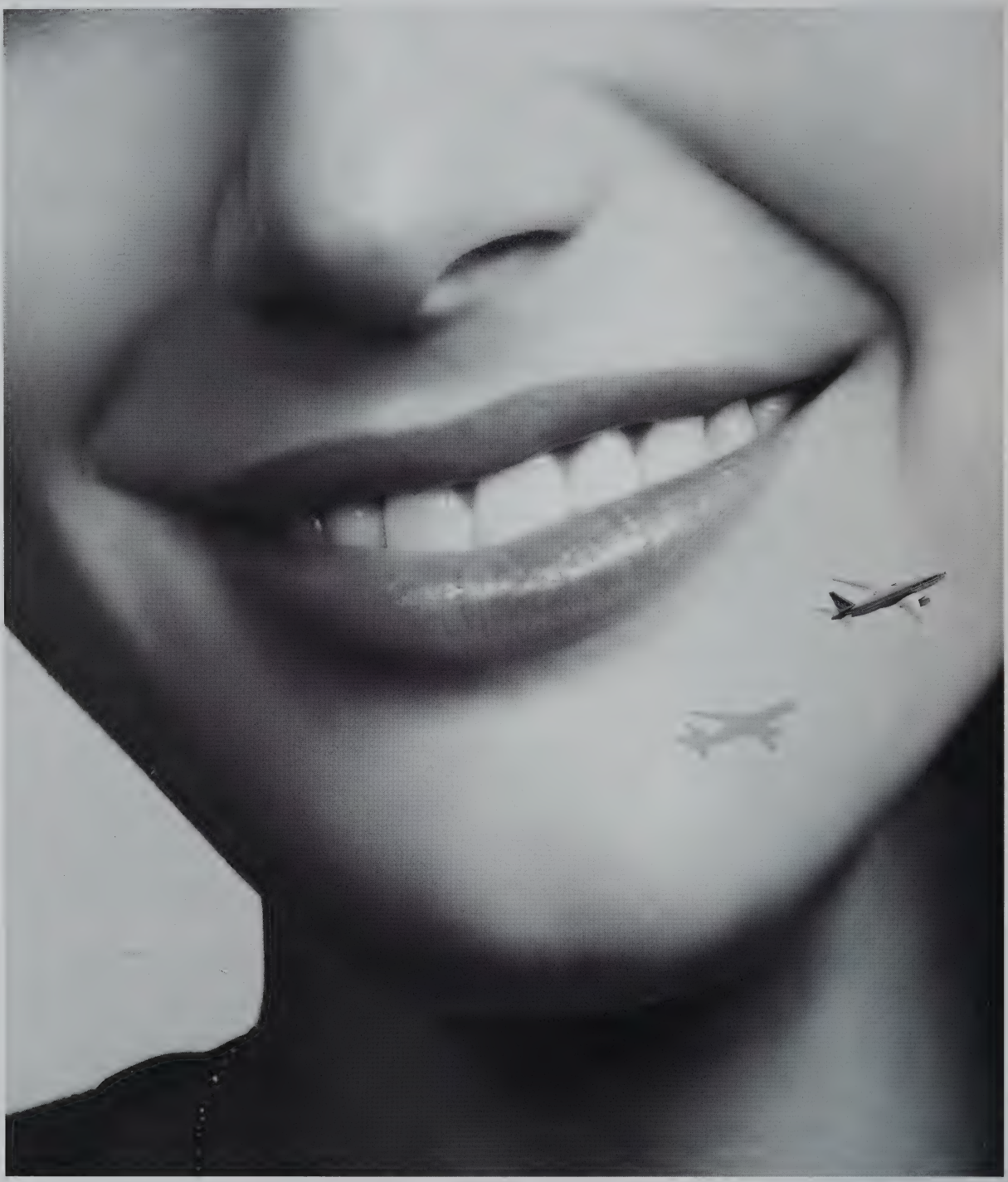

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HANDEL & HAYDN SOCIETY
CHRISTOPHER HOGWOOD, *ARTISTIC DIRECTOR*
JOHN FINNEY, *ASSOCIATE CONDUCTOR*

(SK clock 30 secs ahead)

2000-2001 SEASON

Friday, April 20 at 8:00 p.m.
Sunday, April 22 at 3:00 p.m.
Symphony Hall

8.03:30
(3:54 MD)
(1 min tuning)
START - 8.08:30

Handel & Haydn Society Period Orchestra
Christopher Hogwood, *conductor*

Robert Levin, *fortepiano*
Dominique Labelle, *soprano*

Overture to *La Clemenza di Tito*, K.621 (1791) — Wolfgang Amadé Mozart [1756-1791]

(piece 4.15) + 15 secs applause

Piano Concerto No. 21 in C Major, K.467 (1785) (START 8:16:20) — Mozart

Cadenza 1.45 applause *Allegro maestoso*
[Changeover 2.45]
Andante
Allegro vivace assai
} 27.15 (1.50 appl)

Robert Levin, *fortepiano*
Cadenzas improvised by Mr. Levin.

— Intermission — 8:46

"Ch'io mi scordi di te?", K.505 (1786) Start 9:07.24 — Mozart

Dominique Labelle, *soprano*
Robert Levin, *fortepiano* 8.45 (1.15 appl)

Symphony No. 104 in D Major, "London" (1795) (2.50 change) — Franz Joseph Haydn [1732-1809]

Adagio – Allegro
Andante
Menuet: Allegro
Finale: Spiritoso

START 9.20
9.47:35
(3 min applause ~~+ tuning~~)

The fortepiano in this performance was made by R. J. Regier, Freeport, Maine.

The program runs for approximately two hours.

OUT 9:51 pm

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The April 22 performance will air live on National Public Radio's "SymphonyCast."

Mozart & Haydn

Finales and Celebrations

We often think of Mozart as ending his life in the worst of conditions, battling penury and illness. While it's true that some of the years towards the end of his abruptly-shortened life were painfully tight, the most tragic irony of Mozart's last year was that it was one of his most fruitful, both compositionally and professionally. One of his greatest works from that year is still surprisingly little-known, the *opera seria* written for Leopold I's coronation: *La Clemenza di Tito* (K.621). The commission for this work came from a Prague impresario named Domenico Guardasoni, who met with Mozart in July of 1791 to discuss an opera for the upcoming imperial festivities at the beginning of September.

Wolfgang Amadé Mozart

Guardasoni had made an arrangement with the Estates-General of Bohemia to produce the opera as their tribute to the new Emperor, and upon his arrival in Vienna Mozart and his librettist set quickly to work. Mozart himself did not know what the cast would look like until Guardasoni returned from recruiting in Italy in mid-August. Only then did he learn that (among other things) the role of Sesto, which he had sketched as a tenor, would go to a castrato. It seems entirely possible that the famous story of Mozart composing this opera in only 18 days is not far from the truth.

The opera, alas, was not a success on its initial hearing in Prague. The coronation was jampacked with events, and by some accounts the court was predisposed to dislike Mozart's work; the Empress is said to have remarked that the whole thing was "una porcheria tedesca," a German mess. But despite the discouraging official reception of the opera during the court festivities, the work grew in popularity once the audience changed to Mozart's appreciative Praguers. By its last performance, Mozart wrote his wife that the work was receiving "tremendous applause... cries of 'bravo' were shouted."

Mozart composed the overture to *Clemenza* a matter of days before its first performance, and more than any other Mozart overture it contains references to many distinctive moments in the drama. (He was writing so fast that he simply inserted a "DC 26" to mark the reprise of the first 26 bars of the overture, before adding a final twelve bars of festivity to complete the movement.) The Mozart scholar Daniel Heartz points out how the hammerstrokes of C major that frame the overture are "as simple and majestic as the fine neoclassic building in which it first sounded." In a particularly striking gesture, Mozart gives the second theme to the winds, with the strings providing the accompaniment; the Bohemian *harmonie* or wind-band was justly famous throughout Europe.

While *Clemenza* remains one of Mozart's least-familiar masterworks, the great C major *Piano Concerto No. 21* (K467) has in modern times become possibly the most famous of his many brilliant concerti. This work was composed during Mozart's most successful period in Vienna, when he was in great demand as a performer and teacher. A handbill announced its premiere:

"On Thursday, March 10th, 1785, Kapellmeister Mozart will have the honor of giving a Grand Musical Concert for his benefit ... at which not only a newly-composed Forte piano Concerto will be played by him, but also an especially large pedal-piano will be used by him in improvising."

Mozart performed the concerto at the Burgtheater the next day, a benefit that brought him 559 gulden. His father Leopold remarked on the overwhelming schedule Mozart was keeping at the time:

"We never go to bed before 1 o'clock in the morning, never rise before 9 a.m., and go to table at 2 or 2.30 p.m. Disgusting weather! Concerts every day, always teaching, music, copying, etc. Where can I escape to? - If only the academies were finished already: I am quite unable to describe all the bustle and